

# PEKING REVIEW

31

August 2, 1974

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**Rich Summer Harvest**

**A Decade of Revolution in  
Peking Opera**

**A Good Way to Settle Educated Youth  
In the Countryside**

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北京周报

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## Rich Summer Harvest

Guided by Chairman Mao's revolutionary line and spurred by the movement to criticize Lin Piao and Confucius, China has reaped a rich summer harvest this year despite a serious drought. Total output rose by a big margin over that of last summer.

Apart from a few areas where output decreased because of natural disasters, most areas in the 24 provinces, municipalities and autonomous regions where harvest had taken place reported a harvest better than last year's. Output in nine provinces and municipalities — Honan, Hopei, Shensi, Peking, Shanghai, Szechuan, Kansu, Fukien and Tientsin — hit an all-time high.

A remarkable feature this year is that many low-yielding areas have caught up with the traditionally high-yielding areas, which in turn have continued to advance. The number of administrative regions where the average wheat yield exceeded 2.25 tons per hectare rose to 22 as against 12 last year. Wheat output in the Hsinhsiang administrative region of Honan Province, the Chiuchuan administrative region of Kansu Province, the outskirts of Nantung in Kiangsu Province and the outskirts of Chengtu in Szechuan Province surpassed three tons per hectare. Compared with 59 last year, 21 additional counties harvested more than three tons of wheat per hectare. Hsinhsiang and Wenhsien Counties in Honan Province and the outskirts of Shihchiachuang in Hopei Province averaged 4.5 tons per hectare.

The sown acreage of wheat, China's major summer crop, is second only to that of rice. It is now grown in every province, municipality and autonomous region and the yield is high. Since the Great Proletarian Cultural

Revolution began in 1966, cadres and commune members in the rural areas have deepened the movement to learn from the Tachai Brigade, the national pace-setter in agriculture, built large numbers of capital construction projects on the farmland and improved farming methods, thus contributing to the rapid increase of wheat output. The total increase in wheat output in the past eight years is equal to that of the 16 years before the Cultural Revolution.

This year's rich summer harvest was gained amid the excellent situation in the deepening movement to criticize Lin Piao and Confucius which began in spring 1974. Cadres and commune members study Marxism-Leninism-Mao Tsetung Thought to criticize Lin Piao's criminal plot in following Confucius to preach "restrain oneself and return to the rites" in order to restore capitalism. This has raised their socialist enthusiasm to an all-time high. Peasants in some areas fought tenaciously against a prolonged dry spell last winter and this spring by sinking wells, digging channels and ponds and building reservoirs. Between last November and the end of May this year, Honan Province drilled 50,000 power-operated wells and completed 110,000 big and small water conservancy projects. Hopei Province mobilized its industrial departments to produce large quantities of pumps for farmland irrigation.

Multiple cropping is one of the important measures taken to enlarge wheat acreage in recent years. The areas south of the Yangtze River sown to three crops (wheat and early and late rice) in one year continue to expand, and northern China has also increased its double cropping acreage, i.e., rice and wheat, wheat and maize or sorghum in one year. Wheat has also been sown on the

Yunnan-Kweichow Plateau and subtropical Hainan Island where it was seldom raised before.

Scientific experiments are being popularized to increase wheat output. Over 80 good strains have been popularized and these account for more than 80 per cent of China's wheat acreage. Once most harmful to wheat crops, yellow rust and smut are basically under control.

In places where conditions of water, soil and fertilizer are favourable, transplanting has replaced direct sowing in wheat cultivation. According to reports from Honan, Hopei, Shensi, Shantung and Kiangsu Provinces and Peking, this transplanting method means 10 to 20 per cent rise in wheat output and an average yield of about 3.8 tons per hectare.

## Belgian Marxist-Leninist Communist Party Delegation Visits China

The Delegation of the Marxist-Leninist Communist Party of Belgium led by Fernand Lefebvre, First Secretary of the Party's Central Committee, paid a friendly visit to China from July 12 to 27.

Yao Wen-yuan, Member of the Political Bureau of the Central Committee of the Communist Party of China, and Keng Piao, Member of the C.P.C. Central Committee and Head of the International Liaison Department of the C.P.C. Central Committee, on different occasions met and feted them and had cordial and friendly talks with them.

During their Peking stay, Comrade Fernand Lefebvre and the others visited a people's commune, a school and places of historical interest. The delegation also toured Harbin, Taching and Tientsin.

# A Decade of Revolution in Peking Opera

by Chu Lan

LED by the Party Central Committee headed by Chairman Mao and guided by Chairman Mao's proletarian line in literature and art, the revolution in Peking opera has traversed a militant course over the last ten years. Though a decade is not a long time, there have been tremendous and fundamental changes on China's literary and art front.

Ten years ago the revisionist line in literature and art pushed by Liu Shao-chi, Chou Yang and their gang put us under their dictatorship. Under their control, the whole literary and art field was in a miasma of laying more stress on the past than on the present, worshipping what was foreign and negating what was Chinese, and praising the dead and having contempt for the living. The literary and art arena was occupied by emperors, kings, generals, ministers, scholars and beauties as well as all sorts of ghosts and monsters. Practically everything was feudal, bourgeois or revisionist trash. It was quite an abnormal phenomenon: the landlord and capitalist classes which had been politically overthrown were still swaggering in our literature and art, while the workers, peasants and soldiers who are masters of the country as yet had no place in this field. This seriously undermined the socialist economic base and endangered the fundamental interests of the proletariat and other revolutionary people.

A decade later, this situation has been fundamentally changed today. With the revolution in Peking opera as its start and with the model revolutionary theatrical works as its landmark, the proletarian revolution in literature and art has won great victories after ten years of hard struggle. There are now 17 model revolutionary theatrical works created and cultivated by the proletariat. Like spring thunder, the birth of the first group of eight model revolutionary theatrical works in the early years of the Peking opera revolution announced that the revolutionary line in literature and art formulated by Chairman Mao in his *Talks at the Yanan Forum on Literature and Art* had obtained brilliant results through practice, the new era of socialist literature and art in China had come, the domination on the stage by lords and ladies and their pampered sons and daughters for so many centuries had come to an end, and the era had arrived in which the worker-peasant-soldier heroes lift their heads and occupy the centre of the stage. This was a change of great significance in the history of Chinese literature and art.

Following the creation of the eight model revolutionary theatrical works\*, many new ones have been brought forth in the last few years. They are the piano music *The Red Lantern* with Peking opera singing, the piano concerto *The Yellow River*, the revolutionary modern Peking operas *Song of the Dragon River*, *Red Detachment of Women*, *Fighting on the Plains* and *Azalea Mountain*, the revolutionary modern dance-dramas *Ode to Yimeng* and *Children of the Grassland* and the revolutionary symphonic music *Taking Tiger Mountain by Strategy*. Their birth has consolidated and expanded the fruits of this great revolution and further promoted the vigorous development of the movement to create socialist literary and art works throughout the nation. Whether in literature, drama, the cinema, music, fine arts, photography, dancing or *quyi* (ballad singing, story telling and cross-talk), a large number of good or relatively good works have appeared and more and better ones will be created. The tendency in the development of the past ten years has proved that our socialist literature and art are becoming increasingly thriving year after year.

## Revolution in Peking Opera — Strategic Measure To Consolidate the Dictatorship of the Proletariat

The tremendous changes in the last decade are by no means accidental. The revolution in Peking opera in China is determined by the fact that there are still classes, class contradictions and class struggle in the historical period of socialism. This revolution is also an inevitable result of the struggle between Marxism-Leninism and revisionism and a proletarian strategic measure, under the guidance of the Party's basic line, for preventing capitalist restoration and consolidating the dictatorship of the proletariat.

Class struggle at home and abroad tells us that when the proletarian revolution enters the socialist stage, the overthrown classes which are unreconciled to defeat always use their influence in the ideological sphere, formed over a long period, to corrupt and sabotage the socialist economic base and attack the proletariat. The literary and art sphere, in particular, is used by them as a bridgehead for propagating the reactionary

\* The eight model revolutionary theatrical works are the revolutionary modern Peking operas *Taking Tiger Mountain by Strategy*, *The Red Lantern*, *Shachiapang*, *On the Docks* and *Raid on the White Tiger Regiment*, the revolutionary modern dance-dramas *Red Detachment of Women* and *The White-Haired Girl* and the revolutionary symphonic music *Shachiapang*.



world outlook and restoring capitalism. In the course of its all-round restoration of capitalism, the Soviet revisionist renegade clique has made literature and art an important sector for creating counter-revolutionary public opinion. For the same purpose, representatives of the landlord and capitalist classes in China such as Liu Shao-chi, Lin Biao and their like spared no effort to lay hands on ideology and on literature and art.

These facts show that with socialist revolution on the economic front alone but without a thoroughgoing socialist revolution on the political and ideological fronts, including literature and art, the socialist system is still not consolidated and the dream of the bourgeoisie for a restoration may become a reality. To carry the socialist revolution through to the end and shatter the class enemy's plot for restoration, the proletariat must battle the class enemy lit for tat, firmly occupy the positions of literature and art, attach importance to the class struggle in the ideological sphere and exercise all-round dictatorship over the bourgeoisie in the realm of the superstructure including all cultural spheres.

Chairman Mao has always attached great importance to the socialist revolution in the ideological field and has personally initiated and led all the past major struggles on the literary and art front. At the working conference of the Central Committee at Peitaiho in August 1962 and at the Tenth Plenary Session of the Eighth Central Committee of the Party in September of the same year, Chairman Mao summed up in a profound way the historical experience of the Chinese revolution and the international communist movement, more comprehensively put forward the Party's basic line for the historical period of socialism and called on us never to forget classes and class struggle. In 1963 the international open polemics between Marxist-Leninists and modern revisionists and the socialist education movement which was unfolded on a wide scale in China pushed to a new stage the proletariat's struggle to oppose and prevent revisionism. With the intensified class struggle and the two-line struggle at home and abroad, the struggle between restoration and counter-restoration in the literary and art field became sharper than before.

Against such a historical background and focusing on the existing problems in our drama and other art sectors under the control of the revisionist line in literature and art, Chairman Mao clearly pointed out: "The social and economic base has changed, but the arts as part of the superstructure, which serve this base, still remain a serious problem. Hence we should proceed with investigation and study and attend to this matter in earnest." This set the task for the proletarian revolution in literature and art and pointed out its orientation.

At the call of Chairman Mao, the proletariat first launched a revolution in the fields of Peking opera, the ballet and symphonic music. In July 1964, Comrade Chiang Ching delivered her talk "On the Revolution in Peking Opera" at a forum attended by participants in the Festival of Peking Opera on Contemporary Themes.

## The Party's Basic Line for the Historical Period of Socialism

At the working conference of the Central Committee of the Chinese Communist Party at Peitaiho in August 1962 and at the Tenth Plenary Session of the Eighth Central Committee of the Party in September of the same year, Chairman Mao put forward more comprehensively the basic line of our Party for the whole historical period of socialism. Chairman Mao pointed out: "Socialist society covers a considerably long historical period. In the historical period of socialism, there are still classes, class contradictions and class struggle, there is the struggle between the socialist road and the capitalist road, and there is the danger of capitalist restoration. We must recognize the protracted and complex nature of this struggle. We must heighten our vigilance. We must conduct socialist education. We must correctly understand and handle class contradictions and class struggle, distinguish the contradictions between ourselves and the enemy from those among the people and handle them correctly. Otherwise a socialist country like ours will turn into its opposite and degenerate, and a capitalist restoration will take place. From now on we must remind ourselves of this every year, every month and every day so that we can retain a rather sober understanding of this problem and have a Marxist-Leninist line."

This important speech is full of the Marxist spirit of going against the tide and has become a declaration of war on the revisionist line in literature and art. For a decade it has always inspired the revolutionary literary and art fighters to march forward victoriously in their struggle to consolidate the dictatorship of the proletariat.

The old Peking opera was a stubborn stronghold of the landlord and capitalist classes in the ideological field. The main content of its repertory may be summarized as feverish propagation of the doctrines of Confucius and Mencius\*. Reactionary ideas such as the

\* The doctrines of Confucius and Mencius refer to the reactionary political line and idealist system of thought of the Confucian school represented by Confucius (551-479 B.C.) and Mencius (c. 390-305 B.C.). Stubbornly defending and trying to save the slave system, both opposed social change and advocated returning to ancient times and retrogression. Modified and elaborated by successive rulers from the Han Dynasty onward, the doctrines of Confucius and Mencius had become an ideological weapon for maintaining reactionary rule and the spiritual bondage of the working people for more than 2,000 years in China's feudal society and semi-colonial and semi-feudal society. Even up to the present these doctrines are still used by reactionaries in China and abroad and by chieftains of the opportunist lines in the Party.

"Three Cardinal Guides and Five Constant Virtues\*," the "Three Obediences and Four Virtues\*\*," "loyalty, filial piety, chastity and righteousness" and "loyalty, forbearance, benevolence and love" were all made into images to be praised on the old Peking opera stage. This was the reason why the reactionary rulers of the Ching Dynasty and the later northern warlords and Kuomintang reactionaries all extolled the old Peking opera as "national essence" and "national opera," and the imperialist robbers invading China also praised it to the skies. Though they all said they honoured this opera, it would be more appropriate to say that they made use of it. They used the doctrines of Confucius and Mencius spread by the old Peking opera to corrupt and poison the minds of the Chinese people and enslave them.

Taking the reactionary class stand, Liu Shao-chi, Peng Chen, Chou Yang and their gang turned the Peking opera world into an impenetrable and watertight "independent kingdom." They continued to poison the masses with the doctrines of Confucius and Mencius on the stage and at the same time used the Peking opera form to manufacture one anti-Party and anti-socialist poisonous arrow after another. Could such absurd and strange things be allowed to go on? Certainly not. If they were tolerated, it would have meant permitting them to undermine the foundation of socialism and letting China return to the dark semi-colonial and semi-feudal society. That is what the Chinese people will never tolerate.

The selection of Peking opera as the place to make a breakthrough by the proletarian revolution in literature and art is itself a major struggle to criticize the

\*The "Three Cardinal Guides" meant that "the sovereign guides the subjects, the father guides the son and the husband guides the wife." That is to say, the sovereign, father and husband had absolute authority to rule, while the subjects, sons and wives could only obey unconditionally. This was said to be the will of Heaven. The three "guides" were, in other words, the political, clan, religious and masculine authorities, the four thickest ropes binding the Chinese people, especially the peasants, for more than 2,000 years.

The "Five Constant Virtues" meant the five so-called eternal principles—"benevolence, righteousness, propriety, wisdom and sincerity." They were the reactionary moral concepts used by the Confucianists to support and regulate the "Three Cardinal Guides."

\*\*The "Three Obediences" meant female "obedience to the father and elder brothers when young, obedience to the husband when married, and obedience to the sons when widowed." Women were thus placed under rule by men from cradle to grave.

The "Four Virtues" meant women's virtue, speech, appearance and chores. Specifically, women's virtue meant a woman must know her place and behave and act in every way in compliance with the feudal ethical code. Women's speech demanded that a woman must not talk too much and not be a bore. Women's appearance meant that a woman must pay attention to adorning herself with a view to pleasing the opposite sex. The meaning of women's chores was that a woman must willingly do all the household work.

doctrines of Confucius and Mencius; it aims at dismantling the spiritual props on which the reactionary classes have relied for centuries to create a hell on earth. Capturing the stubborn fortress of the old Peking opera makes it possible for us to accumulate experience in struggle and promote the revolution in other fields of literature and art and the superstructure as a whole, so that it will conform to the socialist economic base and help consolidate and develop this base.

### Laying the Foundation for Developing Proletarian Literature and Art

The tremendous changes in the last decade have not been easily won. The revolution in Peking opera is the first great campaign of the socialist revolution on all fronts in the realm of the superstructure over the last ten years. The difficulties and obstacles it met and the efforts it exerted were exceptionally large. This is a thoroughgoing revolution to firmly eliminate exploiting-class literature and art and energetically foster proletarian literature and art, the first of its kind in history. How to overcome the old Peking opera and its influence in people's minds, how to create an entirely new revolutionary Peking opera and how to make the heroic figures of the workers, peasants and soldiers firmly occupy the stage—the solution of a series of such questions had no precedents to follow. It should be noted that after painstakingly fostering Peking opera on the stage for 100 or 200 years, the landlord and capitalist classes had turned the old Peking opera into a dramatic art with the highest technical and artistic skills in China. Therefore, it was certainly no easy job for the proletariat to remould it, surpass it and overwhelm it in the shortest possible time.

Whether the proletariat can firmly occupy the positions of literature and art or not depends on the creation of model theatrical works with "the unity of revolutionary political content and the highest possible perfection of artistic form." Only with such model theatrical works can we convince people and firmly occupy the positions. From the very beginning, therefore, the struggle between occupation and anti-occupation in the revolution in Peking opera raged around the model revolutionary theatrical works. In the face of this revolution, Liu Shao-chi, Peng Chen, Chou Yang and their gang who represented the interests of the bourgeoisie considered it a big calamity for themselves and vented their anger against it. Making use of that part of the power they had usurped, they spared no effort to sabotage, openly or secretly, the revolution by every vicious means. Every step forward by the revolution at the time was made through struggle; the process of creating every model revolutionary theatrical work was a history of soul-stirring struggles. But new-born things are unconquerable. The proletariat triumphing over the bourgeoisie in the literary and art field is an irresistible law of history.

Shouldering the historical mission, Marxists leading a group of revolutionary literary and art fighters boldly

pressed forward and blazed the trail, waging extremely arduous struggles, politically and artistically. In every model theatrical work, from script writing to stage production, from every rhythm in the music and singing to every dance movement, every detail was repeatedly revised and improved and carefully polished. The proletariat persevered in setting high standards and strict demands on the model revolutionary theatrical works because the latter would lay the foundation for developing socialist literature and art. The strength of models is unlimited, and the strength of the model revolutionary theatrical works will always inspire us to triumphantly march forward along Chairman Mao's revolutionary line in literature and art.

The central issue in creating model revolutionary theatrical works lies in wholeheartedly portraying typical proletarian heroes in the best possible way. Historically, which class' heroic images should be created and which class' representatives should be the masters of the stage reflect in a concentrated way the political struggle in literature and art and constitute the main indication showing which class' political line they serve. The revolution in Peking opera calls for emphasis on portraying the artistic images of the proletarian heroes, making the workers, peasants and soldiers the masters of the stage, reversing the history which had been reversed by the landlord and capitalist classes for many centuries, and thus restoring the truth of history. The proletariat has clearly put forward portraying typical proletarian heroes as the fundamental task of socialist literature and art. This draws a basic line of demarcation between our literary and art movement and that of all exploiting classes in the past.

The revolution in Peking opera has proved in practice the following: Only by portraying typical proletarian heroes well can we use Marxism-Leninism-Mao Tsetung Thought to criticize the doctrines of Confucius and Mencius in literature and art and transform the world in the image of the proletariat. Only by portraying typical proletarian heroes well can we present on the stage the revolutionary struggle of the Chinese people under the leadership of the Chinese Communist Party, sing the praises of the great victories won by Chairman Mao's revolutionary line in the different revolutionary periods and on various fronts, and inspire the masses to push forward the advance of history. Only by portraying typical proletarian heroes well can we exercise proletarian dictatorship over the bourgeoisie in literature and art. Adhering to this basic task means adhering to the orientation that literature and art should serve the workers, peasants and soldiers. This is a question of principle on which we must never waver.

The question of how to work out a good solution in inheriting the artistic form of Peking opera and introducing changes in it is a major issue closely related to portraying typical proletarian heroes. The Peking opera had always been used to depict old times and characters of the past. It can easily be used to depict

negative characters, but there are numerous difficulties when it is used to portray the new era and new characters. The revolution in the ideological content of Peking opera inevitably necessitates basic reforms in its artistic form. A good solution to this question will ensure firm occupation of the Peking opera stage by the images of worker-peasant-soldier heroes, while an unsuccessful solution will bring about the reappearance of emperors, kings, generals and ministers and scholars and beauties.

It is obviously going against revolution to adopt the reformist method of putting "new wine in old bottles" with regard to old Peking opera's artistic form. If the worker-peasant-soldier heroes of our time were made to sing the old tunes and melodies suited to the ancient people and imitate the behaviour and movements of the dead, it would inevitably distort the new life and discredit the new characters. On the other hand, it would also be going up a blind alley by completely throwing overboard the special artistic features of Peking opera and adopting a nihilist attitude. To put the Peking opera's artistry in singing, acting, dialogue and acrobatics in the service of portraying proletarian heroic images, it is necessary to proceed from life, do away with the old tunes and melodies and critically assimilate and remould whatever is useful.

The revolution in Peking opera over the past decade has adhered to the principles of "making the past serve the present and foreign things serve China" and "weeding through the old to bring forth the new," and has correctly solved the question of critically inheriting the Peking opera's artistic form and creating a new one. The past and the present, foreign and Chinese, and weeding through the old and bringing forth the new are examples of the unity of opposites. They manifest the relationship that puts destruction first, and in the process there is construction. "There is no construction without destruction. Destruction means criticism and repudiation; it means revolution." The musical and dance images of proletarian heroes in the model revolutionary theatrical works all result from critically inheriting and remoulding the useful elements of the art of the old Peking opera and creating something new. In composing the arias for every heroic character, we have revolutionized the traditional melodies and singing and succeeded in bringing forth the powerful spirit of our era while carrying forward the special artistic features of the Peking opera's melodies.

Today the masses — men and women, old and young, professionals and amateurs — all like learning and singing melodies from the model revolutionary theatrical works; the powerful and inspiring tunes sung by our heroic characters have now spread to all parts of our motherland. Could the so-called "most excellent" singing portions of the old Peking opera spread as far and wide as those of our model revolutionary theatrical works? Facts have convincingly proved that our model revolutionary theatrical works have triumphed artistically over the old Peking opera, overwhelmed it and opened for the proletariat the revolutionary road of



critically inheriting and remoulding classical artistic forms.

Through sharp class struggle and arduous artistic practice in the last decade, the revolution in Peking opera has gradually trained a contingent of proletarian literary and art workers. They fight together with the revolutionary literary and art workers on the musical and dance fronts and, together with spare-time worker-peasant-soldier literary and art workers, constitute the main force of the proletarian revolution in literature and art. Contingents of proletarian literary and art workers are formed through revolutionary and artistic practice. The contingent trained in the course of the revolution in Peking opera far excels that trained by the old art colleges and schools in the past both in political and ideological level and in artistic standard. This shows that "learning warfare through warfare" should be our main road and method for training contingents of literary and art workers. From now on, we should continue persevering in forming, uniting and expanding our contingents in the course of struggle. As long as we pay close attention to building up our contingents ideologically and organizationally in the course of struggle, seriously remould their world outlook and conception of literature and art, and attach importance to ideas guiding creation, we can surely develop and expand the ranks of proletarian literary and art workers.

China's proletariat now has its own model theatrical works, experience in creating them and contingents of literary and art workers. This has laid a firm foundation and opened a broad road for proletarian literature and art. In the literary and art movement under the leadership of the Party, the last decade may be said to have been the pioneering period of proletarian literature and art. Reviewing the history of mankind's literature and art, we see how many years it took the exploiting classes to create their own literature and art. The feudal class took thousands of years and the bourgeoisie hundreds of years, yet only a limited number of representative works have been handed down. By the time capitalism reached the stage of imperialism, there was complete decadence and decline. The literary and art field is filled with such degenerate rubbish as the modernist school, fauvism and strip-tease. The essence of this numerous and varied junk is to poison and benumb the minds of the people. Besides continuing to develop this vicious garbage, the Soviet revisionist renegade clique has in recent years shouted loudly about writing on the "theme of military patriotism" to promote militarism so as to serve its expansionism and aggression against the territories of other countries and create public opinion for its struggle for world hegemony.

Like their social and ideological systems, the literature and art of imperialism and social-imperialism resemble a dying person who is sinking fast, or like the sun setting beyond the western hills. They can no longer produce works worth anything. Contrasting our last decade with the thousands of years or hundreds

of years of the landlord and capitalist classes, we find that "the landscape here is beyond compare."

### Carrying the Revolution in Literature and Art Through to the End

While victory has been won through struggle, there will still be struggle after victory. Although the proletariat has smashed the interference and sabotage by Liu Shao-chi, Lin Biao and their like, occupied the positions in Peking opera and won great victories, the struggle between occupation and counter-occupation in the field of literature and art has not ended. Amid the present reactionary trend of thought trying to negate the Great Proletarian Cultural Revolution, there are a handful of people who are pointing the spearhead of their attack against the Peking opera revolution.

Some say that "the fundamental task" is not proper." To make portraying typical proletarian heroes the fundamental task of socialist literature and art is the inevitable demand of the workers, peasants and soldiers in this field after they have become masters of the country and meets the needs of consolidating the proletarian dictatorship. But some people have gone so far as to consider it "improper" and describe it as "mixing the means with the goal of literature and art." This is an absurd argument! Throughout the ages, every class has used literature and art to portray the images of its own heroes and propagate its own world outlook so as to remould the world in its own image. When the stage is dominated by the images of heroes of a certain class, it means that class exercises dictatorship in literature and art. When some people disparage portraying typical proletarian heroes as one of the "literary and art means" and even make the slander that current literary and art creation "suffers from the 'fundamental task,'" they simply are trying to negate the occupation of the stage by workers, peasants and soldiers and making a wild counter-attack against the proletarian line in literature and art.

We should like to ask: When the emperors, kings, generals, ministers, scholars and beauties ruled the old stage for several centuries, did these people ever say this was "improper"? When, under the rule of the revisionist line in literature and art in the past, poisonous plays dominated the stage and ghosts and monsters danced on it, why didn't they say anything about "improper"? Now, soon after the heroic images of the workers, peasants and soldiers have mounted the stage, they shout that things are "improper." This contrast reveals that what they consider "proper" is to put back on the stage the representatives of the landlord and capitalist classes, who were driven from it, and restore their domination.

There are others who say that "the standards of the model theatrical works are too high and they drive the others off the stage." Are "the standards too high"? Every class has its own political and artistic standards. They want us to give up the proletarian political standards. Doesn't this mean preserving the legitimate positions for feudal, bourgeois and revisionist literature and



art? They want us to lower proletarian artistic standards. Doesn't this mean encouraging the production of rough and slipshod works and providing chances for the bourgeoisie to counter-attack. The so-called "standards are too high" is only a pretext to attack the model revolutionary theatrical works. Since these works came to the stage, they have indeed driven feudal, bourgeois and revisionist literature and art off the stage. This is fine. Otherwise, the situation would have been serious. Had they not been driven off, how could we have brought forth the thriving scene of socialist literature and art? The purpose of lamenting what has been "driven off the stage" by the model theatrical works is nothing but to reinstate feudal, bourgeois and revisionist literature and art and "drive off" the model theatrical works instead. Now that the model revolutionary theatrical works have occupied the stage, we will never permit the reappearance of feudal, bourgeois and revisionist literature and art on it.

There also is the talk about "breaking down the stereotypes of the model theatrical works." This is a variety of the theory of "discarding the classics and rebelling against orthodoxy" under the new circumstances. Isn't it clear which class' language it is to slander everything — the orientation, road, principles and methods of creation followed by the model revolutionary theatrical works and the experience accumulated in prac-

tice — as "stereotypes" and to clamour for "breaking down the stereotypes"? It is precisely Chairman Mao's revolutionary line in literature and art that they want to "break down." Literature and art in the world today either serves the proletariat or the bourgeoisie. Where would they go after "breaking down"? It is evident that they want to go back to the counter-revolutionary revisionist line in literature and art. "Breaking down the stereotypes" means, in essence, carrying out "restraining oneself and returning to the rites" in the field of literature and art and dragging history back!

It is not at all strange for the class enemies to slander and attack the revolution in Peking opera. This is an inevitable reflection of class struggle. Their reactionary hullabaloo shows by their negative example that our revolution in Peking opera has been correct and fine, and has hit them where it hurts. The more violent the enemies curse us, the more we should persist in struggle, make further efforts to popularize and develop the model revolutionary theatrical works, consolidate and expand the achievements of the Great Proletarian Cultural Revolution and carry our revolution in literature and art through to the end.

*(A slightly abridged translation of an article published in "Hongqi," No. 7, 1974. Subheads and footnotes are ours.)*

## U.N. Conference on Law of the Sea

# Debate on the Question of Straits for International Navigation

**M**ORE than 40 delegations expressed their viewpoints on the question of straits for international navigation during the debate at plenary meetings of the Second Committee of the Third U.N. Conference on the Law of the Sea in Caracas on July 22 and 23.

The Sultanate of Oman submitted its draft articles under the title of "Navigation Through the Territorial Sea, Including Straits Used for International Navigation." The Oman draft makes it clear that such a strait, though used for international navigation, remains a part of the territorial sea of the coastal state and retains its legal status as territorial sea. It provides in explicit terms a number of specific rights of the coastal state to regulate such a strait for the purpose of safeguarding its sovereignty, security and interests. Meanwhile, in consideration of the convenience of international navigation, it also proposes some reasonable objective norms permitting the passage of foreign merchant ships without any obstruction. As for the passage of military ships, the proposal stipulates in view of the fundamental rights of a sovereign state that "the coastal state may

require prior notification to or authorization by its competent authorities for the passage of foreign warships through its territorial sea, in conformity with regulations in force in such a state."

The Soviet representative trotted out "Draft Articles on Straits Used for International Navigation" demanding "enjoyment of the equal freedom of navigation (as that of the case on the high seas) for the purpose of transit passage through such straits." He said Soviet warships sailing the oceans was to "defend the security of his country." He arbitrarily declared that the Soviet Union would not accept any concept of the regime of straits used for international navigation, if it "would impact the security of the Soviet Union."

The representative of the other superpower, the United States, stubbornly called for "a satisfactory treaty regime of unimpeded transit through and over straits used for international navigation." He said that the traditional doctrines of innocent passage were "inadequacies." The provisions contained in the draft articles

submitted by the Soviet bloc "seem worthy of study," he added.

The two superpowers' unreasonable and perverse stand on the question of the straits were rebutted by many representatives of the Third World countries. They stressed in their statements the right of coastal states to control the straits and strongly opposed the so-called "unimpeded transit" and "free navigation" through the straits within the territorial seas of the coastal states. They pointed out that superpowers' warships sailing under or above water threaten the peace and the security of the coastal states. They stressed that the new convention on the law of the sea should contain new regulations governing the passage of warships through such straits.

### Speech by Deputy Leader of Chinese Delegation

Deputy Leader of the Chinese Delegation Ling Ching spoke at the July 23 meeting. He resolutely supported the strait states' just stand in safeguarding their sovereignty and firmly opposed the superpowers' hegemonist position.

Ling Ching said that a strait that lies within the limits of the territorial sea forms a part of the territorial sea of a strait state. It stands to reason, he said, that the strait state exercises sovereignty and jurisdiction over it and has the right to make all necessary laws and regulations.

The Oman proposal on this question, he said, expresses the strait states' legitimate desire to safeguard their sovereignty.

He pointed out: "The Soviet proposal, while putting restrictions on the sovereignty and rights of the coastal state, demands the right of 'equal freedom of navigation' for all ships, including warships. This is, in essence, a denial of the status of such a strait as territorial sea and a denial of the coastal state's sovereignty and jurisdiction over it. This hegemonist position of the Soviet Union of persistently holding the sovereignty of the strait state in contempt is definitely unacceptable to us."

He said: "The Chinese Delegation has consistently held that, on the premise that the sovereignty of the strait state is fully respected, the needs of international navigation must be taken into consideration and all necessary and reasonable measures adopted so as to safeguard international transport and trade against impediment."

He said: "In our view, the provisions for innocent passage by merchant vessels as contained in the proposal of Oman can be taken as the basis of our discussion."

He pointed out that "the passage of foreign military vessels is, however, entirely different in nature from that of foreign merchant vessels, and should be strictly distinguished from the latter."

"The superpowers, however, have always tried their best to obliterate this distinction under the smokescreen

of 'all ships' and have fabricated all sorts of pretexts in an attempt to impose on other states their proposition of free passage through straits by warships," he added.

Refuting a superpower's absurd assertion that its insistence on freedom of navigation through straits is aimed at developing international trade, the Chinese representative said that warships and nuclear submarines have nothing whatsoever to do with the development of international trade. Moreover, their free passage through straits in itself poses a threat to the strait states or other states.

He pointed out: "This superpower is also peddling its claim for free passage of warships through straits under the label of 'safeguarding collective security.' 'Collective security,' indeed! In its contention for world hegemony, it has substantially increased its fleets in the Mediterranean Sea and the Indian Ocean, directly threatening the security of the countries in these regions, infringing upon their sovereignty and interfering in their internal affairs. Such actions can in no way be asserted to mean 'collective security.' On the contrary, they have greatly aggravated world intransquillity."

"Furthermore," Ling Ching said, "it is flaunting the signboard of 'peace' and 'disarmament' to cover up the expansion of its naval force. Facts show that, in the past decade and more, the very power that has been talking glibly about disarmament has in actuality greatly expanded its naval force and strengthened its strategic position in the world. Just as one of its brasshats has confessed, its navy 'has actually become a diplomatic means of intimidation and containment.'"

"It can be seen from the above that the so-called 'all ships' and 'free passage' as advocated by the superpowers are, to put it bluntly, aimed at enabling their warships and nuclear submarines to dash across the oceans of the world in pursuit of their expansionist policies and strategies of contending for world hegemony. Therefore, should their design be carried out, it would not only infringe upon the sovereignty of the strait states but also threaten the peace and security of the world as a whole. This is what we definitely cannot accept. As is specified in the draft articles submitted by Oman, 'the coastal state may require prior notification to or authorization by its competent authorities for the passage of foreign warships through its territorial sea, in conformity with regulations in force in such a state.' This is the fundamental right of a sovereign state which is absolutely undeniable. The Chinese Delegation firmly supports this just position."

On the question of a package settlement, Ling Ching said that the interrelations between various aspects of the law of the sea must never be done at the expense of the sovereignty of the states concerned and the interests of international peace and security. "Any attempt to give 'recognition' to the legitimate demands of the developing countries, such as the economic zone, etc., in exchange for 'free passage through straits' by military ships will definitely not be tolerated," he stated.

# Debate on the Regime and Machinery Governing International Sea-Bed Area

**T**HE first committee on July 19 ended its initial debate on the question of the regime and the machinery governing the international sea-bed area beyond the limit of national jurisdiction.

During the debate, more than 60 delegations made their positions and views clear on two basic issues: First, who shall exploit the area; and second, the structure, powers and functions of the international machinery.

Peru, Venezuela, Mexico, Jamaica, Ecuador, Uruguay, Chile, Trinidad and Tobago and some other developing countries favoured the establishment of an international authority which should have sufficient powers to play an important role in directly exploiting sea-bed resources. The sea-bed authority should control all economic and related activities in the area. Thirteen Latin American countries had put forward a similar proposal as early as 1971.

Diametrically opposed to this proposal, the two superpowers and certain industrialized countries took a fancy to the licensing system and opposed direct exploitation by international machinery. The Soviet revisionist representative asserted that the proposal of the Latin American countries "deprives all states of the right to exploit the area." In order to continuously plunder and monopolize the marine resources, he claimed that "every state has the right to exploit the area." The representative of the other superpower, the United States, sang the same tune when he said that all states must have non-discriminatory access to sea-bed resources.

Representatives of many developing countries categorically rejected the superpowers' assertion, which, they said, would permit the monopolies to use the licensing system for achieving maximum profits.

Debating on the issue of jurisdiction of the authority to be established, the Third World countries once again opposed the two superpowers' hegemony. Representatives from Venezuela, Mexico, Colombia, Ecuador, Pakistan and other countries maintained that international ocean space should be viewed as a unity. There should be a single regime governing all of it and all activities related thereto. The future authority should administer all resources in the sea-bed as well as the water above.

The two superpowers came out to defend their marine hegemony interests under the pretext of "freedom of the high seas." The Soviet revisionist representative asserted that the regime "shall not affect" the legal status of the superjacent waters and the airspace above. This "important principle" must be enshrined in the future law of the sea convention. The

future authority "should be concerned only with" sea-bed exploitation beyond the continental shelf. Any attempt to endow the authority with related power will "undermine" the general agreement on the convention. The U.S. representative also clamoured that the discussion on the inclusion of the water column in the regime does not fall within the committee's competence. He even threatened to raise a point of order at the meeting if any delegation mentioned the question again.

In a resolute rebuff to such an unjustified attitude, representatives from Mexico, Colombia and Venezuela said that they represented sovereign states and nobody could keep them from expressing their views. They pointed out that all the issues are interrelated and said they could not talk about the sea-bed without mentioning the water column.

With regard to the powers and functions of the assembly and the council of the envisaged international machinery, many developing countries held that the assembly should be the supreme organ of the authority and that the council should be an executive organ responsible to the assembly. They emphasized that all states must be equitably represented, the decision making procedures must be democratic and "no system of vetoes in any organ of the machinery could be accepted."

## Chinese Representative's Speech

Speaking at the committee meeting, Chinese Representative Ke Tsai-shuo said the international sea-bed resources are the common property of the people of the whole world, and such resources must not be appropriated in any way by any state or person. He said: Therefore, we must ensure the equitable sharing by all states, big or small, coastal or land-locked, in the benefits derived from the exploitation of such resources, taking into particular consideration the needs of the developing countries. We are opposed to the superpowers taking advantage of their advanced industrial technology to plunder the sea-bed resources by direct or indirect means, and we are opposed to professing to care for, while actually impairing, the interests of the developing countries.

He said: It is also pointed out in the relevant U.N. General Assembly resolutions that the international sea-bed area should be used for peaceful purposes. Therefore, we must oppose the superpowers conducting military operations in the area under whatever cover. The emplacement of nuclear and all other weapons as well as activities of all nuclear submarines in the area shall be prohibited. Scientific research and other related activities in the area shall also be sub-

jected to appropriate regulation. We are opposed to military espionage carried out under cover of "scientific research."

Referring to the envisaged international machinery, he said that its purpose should be to work for the benefit of the people of all countries, particularly the developing countries. The international machinery should be endowed with real powers, including the power of engaging directly in the exploration and exploitation of the resources in the international sea-bed area. Should the power of exploitation fall into the hands of one or two superpowers or monopolies, he said, this common property would remain common property in name only while in fact it would be turned into their private property. He said: From this we can see why the superpowers take such a fancy to the licensing system and oppose direct exploitation by international machinery, and why they dislike the proposal submitted by 13 Latin American countries to such an extent as to hold it up to mockery.

On the composition of the international machinery, Ke Tsai-shuo said that the principles of equality among

big and small nations and of rational geographical representation should be observed. The developing countries which constitute the majority of the countries of the world have played and are playing an ever greater role in international affairs; they should have a greater weight in the international machinery. But the superpowers have advanced an extremely unreasonable proposition. For instance, one superpower has proposed six seats to the seven countries in the region where it is situated, and six each to Asia, Africa and Latin America for all of their much more numerous countries. How can this be described as fair and reasonable?

He said: We agree with many delegations that, pending the establishment of the international regime and machinery, no state or person shall engage in commercial exploitation activities in the international sea-bed area and that if such activities are already underway, they must be stopped. This principle has already been clearly specified in resolution 2574d adopted by the 24th Session of the U.N. General Assembly and should be respected by all states.

## Debate on Scientific Research and Transfer Of Technology

THE third committee had its general debate on the question of scientific research and transfer of technology on July 18 and 19.

Representatives of some 40 countries took the floor during the two days. Many representatives from Asia, Africa and Latin America sharply denounced the superpowers for using the so-called "freedom of scientific research" as a pretext to push their policies of aggression and plunder and to contend for maritime hegemony. They strongly demanded the establishment of a new international regime to handle the question of scientific research in international sea area.

The two maritime arch-despots have presented themselves as "doughty warriors" for the "freedom of scientific research." U.S. Representative Stevenson preached that "marine scientific research will not be fostered by a consent regime." Soviet revisionist representative Kovalev clamoured that "freedom of research" has been a "living principle" and those who opposed it should realize the "dangers" involved. He even blatantly slandered small and medium-sized countries of the Third World as being not inclined to "negotiate" but calling for "wholesale abolition" of scientific research at the current conference.

Filled with indignation, representatives of many countries exposed the diabolic features of Soviet revisionist social-imperialism, thus landing it in an extremely isolated position.

A number of Latin American delegations clearly expressed their views and positions. Representatives

from Venezuela, Peru, Mexico and Guyana stated that scientific research in international sea areas must be conducted under the control of the future international authority and prior consent should be sought from the coastal states before scientific research is carried out.

### Principled Stand of Chinese Representative

Chinese Representative Lo Yu-ju spoke on July 19. He said: In order to safeguard their state sovereignty and security, defend their national economic interests and promote normal international co-operation, numerous countries of the Third World have maintained that marine scientific research should be appropriately regulated, that is to say, any one wishing to conduct scientific research in a sea area under the national jurisdiction of another state must obtain the prior consent of the latter, and scientific research conducted in the sea area beyond the limits of national jurisdiction should be subject to regulation by the international regime and the international machinery to be established. This, he said, is entirely proper and should be taken as the basis for discussion at this conference.

He emphasized: Facts have long proved that in the hands of the superpowers marine scientific research is a tool for contending for maritime hegemony and pushing policies of aggression and plunder. And the so-called "freedom of scientific research" advocated by them is only their freedom to violate the sovereignty

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# A Good Way to Settle Educated Youth In the Countryside

**I**N 1968, Chairman Mao pointed out: "It is highly necessary for young people with education to go to the countryside to be re-educated by the poor and lower-middle peasants. Cadres and other people in the cities should be persuaded to send their sons and daughters who have finished junior or senior middle school, college or university to the countryside. Let us mobilize. Comrades in the rural areas should welcome them."

For the educated young people to go to the mountainous or rural areas is a great socialist revolution as well as an important measure for consolidating the dictatorship of the proletariat, speeding up the building of a new socialist countryside and training successors to the proletarian revolutionary cause. In response to the call of the Party and Chairman Mao, large numbers of these young people have settled in mountainous or rural areas since the Great Proletarian Cultural Revolution began. Some have settled in groups in rural people's communes, some have gone to state farms, and some have returned to their native villages or joined the P.L.A. production and construction corps. . . . All are growing up healthily and sturdily in the vast countryside.

In the last two years, Chuchou, a medium-sized city in central-south China's Hunan Province, has settled some 8,000 educated young people in groups on the farms, timberland or tea gardens run by people's com-

munes on the city's outskirts. The results have been good. Because of this, *Renmin Ribao* recently published a commentary which pointed out: What Chuchou has done is another good experience and good example for educated youth to settle in the mountainous or rural areas. It is warmly welcomed by the educated young people in the countryside, their parents and the peasants because it conforms to the interests of the people in both city and countryside and integrates the long-term and immediate interests of the masses. The future holds great promise for this undertaking, as the commentary acclaimed: New emerging socialist things have boundless prospects and there will be still broader avenues for educated young people to settle in the countryside.

## Factory-Commune Hook-Ups

In line with the general principle of "taking agriculture as the foundation and industry as the leading factor" for developing the national economy, every factory in Chuchou, an up-and-coming industrial city, has kept close ties with one or more nearby people's communes, which are called "support-agriculture centres," and provides them with every possible assistance. Alongside the development of industry, factory-run schools have multiplied, making up more than half of the total number of schools in the city. In 1971, some factories began to settle the graduates of such schools in their "support-agriculture centres."

Most of the 130,000 hectares of hilly land around Chuchou were unreclaimed up to then. Successive years of rich grain harvests since the start of the Great Cultural Revolution have spurred the commune members to continually expand production. Young urban students are urgently needed to settle on the 400 farms, timberland and tea gardens they have opened up in the hilly areas.

During the movement to criticize Lin Biao and rectify the style of work, the Chuchou city Party committee arrived at a deeper understanding of the great importance to building socialism of educated young people settling in the countryside and thus



Educated youth studying in a reading room.

worked out a seven-year plan for this work. Big factories established links with one or more people's communes and small factories with one commune or one production brigade. Party and government offices, schools, hospitals, shops and banks did the same. Communes or brigades where educated young people settled were "support-agriculture centres" for the factories concerned. The city Party committee mapped out an overall plan for settling the youngsters according to the needs of the countryside, the size of the factories concerned and the number of graduates every year. To date, middle school graduates who are the children of workers and staff of over 300 factories, government offices and other units in Chuchou have already settled in 276 farms, timberland and tea gardens on the outskirts.

A total of 193 cadres, teachers and doctors (48 are women) have been sent to the people's communes to give guidance to the educated youth there. They study, work and live together with the young people and give them whatever help that is needed. The people's communes concerned have also selected a number of their members to work among the young people. Some are veteran peasants who had their fill of suffering in the old society, others are women activists and still others are demobilized army men or educated youth who settled there earlier. They are in charge of the young people's education, production and daily life.

Both the city departments and communes concerned have made big efforts to help these youth overcome whatever difficulties they might come up against after settling in the countryside. The housing problem is one example. Altogether 957 rooms were built in less than eight months last year, and now 95 per cent of the young people are living in new houses, with an average of 12.6 square metres per person. There are public dining halls and baths on the farms run by communes and brigades and some have reading and recreation rooms.

### Building a New Countryside

These farms, timberland and tea gardens are big schools which not only have plenty of room for the young people to take part in manual labour but provide them with good study and living conditions. The young people spend on the average two hours a day on political study and other reading. On some farms, half or a full day each week is set aside for study. While diligently studying works by Marx, Engels, Lenin and Stalin and by Chairman Mao and criticizing revisionism, the young people also take part in sports activities and militia training. Their spare-time literary and art propaganda teams often give theatrical performances.

In high spirits, the young people have joined efforts with commune members to build up their farms. Since last year, they have planted trees on more than 30,000 hectares of land and set up new bases for growing industrial crops. In addition, they have formed scientific experiment groups and achieved initial success with 14 items.

Viewing the rows of trees on the hillsides and the sturdy young people maturing, some overjoyed com-



Chuchou's educated young people in the countryside.

mune members say: "It's good for young people with education to settle in the countryside. Their being here will bring faster changes to the countryside." With growing love for rural life, many of the youngsters have pledged to do all they can to build a new socialist countryside.

### Far-Reaching Impact

Like a coupling, the young people have helped link city with countryside and workers with peasants.

Peasants seldom visited urban factories before. Now they often go there or call on the families of the young people whenever they get to the city. City workers and people in other fields go to the countryside on Sundays or holidays, visiting commune members and their own children and acquainting themselves with the growth of farm production. If the machines are out of order, they help repair them on the spot.

The factory workers have become more eager to support agriculture. The Chuchou Chemical Works last year produced 5,000 tons more chemical fertilizer for the countryside than the plan called for. When one commune's paddies were hit by insect pests, the Chuchou Power Plant, which had set up links with this commune, immediately sent seven electricians to help install 300 black-light lamps in 48 hours to bring the pests under control. During the busy farming season, workers and people from other fields volunteer to go to

the countryside and do a stint of farm work. Many factories and mines have made it a rule to send groups of workers to the countryside to repair farm machines and implements and train technical personnel. Their film projection teams and art troupes regularly make the rounds of the villages to enliven the cultural life there.

Unstinted help from the factories has accelerated farm mechanization. All 35 communes around the city have their own trucks and factories for repairing farm machines. And all the production brigades are linked by motor roads.

The peasants pledge that they will sell top-quality grain to the state and supply the city with more and more farm and side-line products. Compared with 1972, the people's communes on the outskirts of Chuchou last

year sold to the state 36 per cent more surplus grain; over 100 per cent more egg products, 35 per cent more fish, 700 per cent more water melons and 1,500 per cent more oranges.



Educated young people join the Communist Youth League.

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of other states and monopolize marine scientific research. To counter this, it is entirely necessary that many countries, particularly those of the Third World, should insist on appropriate regulation of marine scientific research. The Chinese Delegation firmly supports their stand.

The Chinese Delegation considers, he said, that the following should be the basic principles guiding marine scientific research:

1. Anyone wishing to carry out marine scientific research in the sea area within the national jurisdiction of any other coastal state must obtain prior consent from the state concerned and observe its relevant laws and regulations.

2. A coastal state has the right to take part in any scientific research by other countries in the sea area under its national jurisdiction and to obtain the data and results produced thereof. Such data and results may not be published or transferred without the prior consent of the coastal state concerned.

3. Marine scientific research conducted in the international sea area beyond national jurisdiction shall be subject to regulation by the international regime and the international machinery to be established.

4. All states shall, on the basis of mutual respect for sovereignty and equality and mutual benefit, promote international co-operation in marine scientific research and actively help the developing countries enhance their capability to conduct marine scientific research independently.

Referring to the question of transfer of technology, the Chinese representative said: "It is our view that numerous developing countries have great potential for developing their marine science and technology independently. As long as a country makes unremitting efforts in the light of its own specific characteristics and conditions, relies on the strength and wisdom of its own people and advances along the road of independence and self-reliance, it is fully possible for it to gradually master marine science and technology. Self-reliance, as we maintain, in no way means 'self-seclusion' and rejection of foreign aid. We have always considered it beneficial and necessary for the development of marine science and technology that all countries should, on the basis of respect for state sovereignty, carry out technical exchanges in the fields of preservation of marine environment and marine scientific research. We would like to learn from the useful experience of other countries in this respect."

He said: "We hold that transfer of technology to developing countries should be actively conducted. Such transfer of technology must strictly respect the sovereignty of the recipient countries and must not be accompanied by any conditions or demands for any special privileges."

The Chinese representative pointed out in conclusion: Like other questions relating to the law of the sea, the question of marine scientific research and transfer of technology can be reasonably resolved only on the basis of respect for national sovereignty and equality among all countries, big or small.

# The People Are an Indestructible Wall of Bronze

— Comment on the modern revolutionary Peking opera  
"Fighting on the Plains"

by Hsin Yin

WORKER, peasant and soldier audiences have enthusiastically greeted the two colour films adapted from the modern revolutionary Peking operas *Fighting on the Plains* and *Azalea Mountain*, which have been showing in China's cities and countryside since the latter half of last May.

Both are model revolutionary theatrical works. *Azalea Mountain* describes the growth of a spontaneous peasant armed force into a proletarian army under the leadership of the Communist Party. It praises Chairman Mao's revolutionary line in army building. (For details see *Peking Review*, No. 4, 1974.)

*Fighting on the Plains* is about guerrilla war on a broad stretch of land during the stalemate period in the War of Resistance Against Japan (1937-45).

In co-ordination with the efforts of the army and civilians in a mountain revolutionary base area to smash a Japanese "mopping-up" operation, Chao Yung-kang, a platoon leader of the Eighth Route Army led by the Communist Party, leads his unit to wage guerrilla warfare on the plains in the enemy's rear. His task is to pin down Kameda, the Japanese battalion commander who is to reinforce the Japanese aggressor troops in the mountains, while the treacherous and deceitful Kameda strains every nerve to thwart being tied down and to wipe out this guerrilla force.

The story centres around this conflict. Kameda is exhausted by his efforts to find the guerrilla fighters who are slippery as eels. To frustrate the Japanese reinforcement plan, the guerrillas, relying on the masses, demolish enemy communication lines, harass enemy troops and attack their positions, execute traitors and secret agents, seize back the grain carried away by the invaders and burn their granary and blow up their ammunition dumps. In the end, in co-ordination with the main forces, the guerrillas and the people in the village stronghold of Changchuang, who have all along persisted in fighting the invaders, go over to a marvelous display of tunnel warfare. Bullets of revenge spit out from the tunnels, secret pillboxes and walls, and swords strike down the aggressors. The Japanese

troops led by Kameda who once rode roughshod over the local inhabitants are completely smashed.

## A Question Calling for Thought

*Fighting on the Plains* poses to the audience a question calling for thought: Why were the Chinese people, equipped with crude arms, able to defeat Japanese imperialism, then known as the No. 1 military power in the East?

Chao Yung-kang, the hero, gives the answer: "There are no natural barriers like hills on the plains, but the people are a wall of bronze which is indestructible." Our great leader Chairman Mao has pointed out: "The richest source of power to wage war lies in the masses of the people." Thanks to the guidance of Chairman Mao's proletarian revolutionary line, the Chinese people defeated imperialist aggression and won national liberation by waging a protracted people's war.

*Fighting on the Plains* is a paean to people's war. The Japanese imperialist aggression against China was unjust and was opposed by the Chinese people as well as the people of the whole world, including the Japanese people. On the other hand, the Chinese people's war against aggression was a just one and was supported by the people of the world, including the Japanese people. It is the people, not things, that decide victory or defeat in a war. So long as we adhere to Chairman Mao's principles of strategy on people's war, rely on the people and persist in struggle, we can drive out the invaders. By its vivid images, the film unfolds before the audience this historical law — the people will win and the aggressor will be defeated.

Led by Chao Yung-kang, the guerrillas always have the interests of the Party and the people at heart, and wherever they go they give full play to the tradition of hard struggle and plain living. They are supported by the people because they represent their aspirations.

A moving episode takes place in the third scene. The fighters return to Changchuang village on a stormy night after three days of battle. When they get to the cottage of Aunt Chang, who works hard to support the



front. they spend the night on haystacks instead of going into the house for fear of disturbing the old woman. Aunt Chang is greatly moved on seeing them. In tears, she pours her heart out to the people's fighters: "When we folks take up our rice bowls, we think of you boys. When we go to sleep at night, we dream of you. When we hear rifle shots, our hearts ache for you. All this time our thoughts have been with you, yet when you get here, instead of coming in, you sleep on haystacks. How could you. . . ." This shows how intimate the relationship is between the army and the people. The people's fighters always share weal and woe with the masses, and the people yearn day and night for the arrival of the fighters. Chairman Mao has said: "The army and the people are the foundation of victory." Common class and national interests and revolutionary ideals have bound the people's army and the masses together into a wall of iron which no force on earth can destroy. The aggressors cannot destroy it, but it can defeat the aggressors.

Mass guerrilla warfare must be waged in order to fight and defeat the invaders who are temporarily powerful. Failing this, it would be impossible to preserve ourselves, develop the ranks of the revolutionary forces and successfully destroy the enemy. It is crystal clear to Chao Yung-kang and the people of Changchuang that it is the Japanese invaders who have encroached on our territory, not the Chinese people encroaching on the aggressors' territory. Therefore, they do everything in their power to take the initiative and transform unfavourable conditions into favourable ones and turn the enemy's superior position into an inferior one. Guided by Chairman Mao's teaching on protracted war, the masses of Changchuang dig deep tunnels and flexibly apply Chairman Mao's strategy and tactics on guerrilla war with swords, hoes and red-tasselled spears. Fighting in their own way, they keep to this principle: "When the enemy is superior in number, we make them go around in circles; when the enemy is inferior in numbers, we fight him; and when the enemy settles down, we harass him." In such a splendid people's war, the invaders are like a deaf and blind bull crashing into a ring of flames, befuddled and ramming his head against a wall with no place to retreat.

The people's war presented on the screen, like that in history and reality, smashes to pieces the myth trumpeted by the imperialists that they are invincible, and reveals the truth that "the people, and the people alone, are the motive force in the making of world history." Herein lies the great practical significance of the theme of *Fighting on the Plains*.

### Image of a Heroic Character

To bring out the theme, the writers did their best to depict Chao Yung-kang, typical artistic image of a fine commander of the people's army at the grass-roots level. Chao Yung-kang's heroic character is moulded in protracted revolutionary struggles and is well presented in his sharp struggle with the enemy. At the beginning,



Chao Yung-kang, a platoon leader of the Eighth Route Army.

Chao's opponent Kameda evidently is in a superior position. In the situation where the enemy is far more powerful than ourselves, Chao is not influenced by the ideology of roving rebel bands that detaches oneself from the masses and gives up base areas; neither does he make "rapid surprise attacks" that take on the enemy irrespective of the objective conditions and let the revolutionary forces suffer at the hands of the enemy. Chairman Mao has pointed out: "We do not want any of our commanders in the war to detach himself from the objective conditions and become a blundering bothead, but we decidedly want every commander to become a general who is both bold and sagacious." Chao is just such a commander, both bold and sagacious. Imbued with proletarian revolutionary heroism, he despises the enemy strategically but pays attention to him tactically. Therefore he is able to tie Kameda down, put the enemy troops out of action in co-ordination with units of the main force and win final victory.

Chao's revolutionary heroism is first and foremost expressed by his dauntless spirit. Whether harassing the enemy by making a feint in the east in order to attack in the west or going deep into the enemy's den to rip out their guts, Chao is always determined and quick to take the initiative. He admonishes the fighters: "We're up against a particularly crafty enemy. The war of resistance is full of twists and turns. But in order to save our nation, we must be ready to shed the last drop of our blood!" To blow up the enemy's ammunition which is to be sent immediately to the moun-

tains to reinforce the enemy troops, Chao disguises himself as a Japanese army secret service agent and confronts Kameda fearlessly. He counters Kameda's cross-questioning with calm and unperturbed repartee. Taking advantage of the fact that Japanese secret agents often smuggle goods by rail, Chao and his comrade-in-arms bring the dynamite disguised as opium into the station and get by Kameda's questioning and inspection without much trouble. But the wily Japanese wants to confiscate the "opium" case. Chao steps forward, one foot on the case, and undoes his jacket to disclose a pistol. When he shows Lieutenant Colonel Inukai's secret service pass, the haughty Japanese Major Kameda apologizes for his impoliteness and goes off resentfully. Chao's dauntless spirit of daring to fight and being good at it is a vivid description of proletarian revolutionary heroism.

Chao Yung-kang's revolutionary heroism also finds expression in his correct analysis of instant changes in the enemy's situation. He pays close attention to the whole battlefield situation, neither conceited when it is favourable nor discouraged in times of difficulty. In battle, he combines cautious reconnaissance with cool analysis. Good at making use of enemy weaknesses, he always firmly keeps the initiative in the fighting.

Scene four "Taking the Blockhouse by Strategy" is a successful example. To reinforce his troops in the mountains, the enemy orders the neighbouring villages to send their carts to the main blockhouse and move the grain that had been seized. Taking this opportunity, Chao disguises himself as a cart driver and comes to the main blockhouse ready to seize back the grain. Sud-

denly the urgent order "Stop loading the grain!" comes from Kameda. Realizing that the enemy is suspicious of him, Chao promptly makes the decision to strike first and wipe out the enemy in close combat. He and his comrades-in-arms seize the enemy machine-gun, burn the main blockhouse and get back the grain.

The ninth scene is another example. Bugged down, Kameda uses another trick: He spreads the news that he is going to "mop up" Changchuang; actually, he secretly orders his troops to move the ammunition to the mountains in the dead of night. Chao sees through the enemy's scheme after a careful analysis. To win time, he and his comrades-in-arms leap on to a train and rush to the heavily guarded railway station and blow up the ammunition. Kameda's reinforcement plan is thus frustrated. Chao's firmness, resolve and resourcefulness deeply reflect the revolutionary people's tremendous will-power and infinite wisdom to bury the old world and build a new one.

In the face of temporary setbacks in the revolutionary war, Chao is firm as a rock. This is yet another expression of his revolutionary heroism. Changchuang is razed by the enemy and poor peasant Aunt Chang dies heroically. This is a loss to the revolution and the people. Suppressing his sorrow and boundless hatred for the invaders, Chao encourages his comrades-in-arms and the village folk: "Let us advance in the blood-stained steps of our martyr to wipe out the enemy!" "When one falls ten thousand others will rise in her place. When old cottages are burnt we'll build new homes; the army and the people together will wage protracted war, undaunted though the earth crumbles, though heaven falls." He is well aware that war is fought at the cost of blood. This is the reactionaries' crime, not the wish of the revolutionaries. Emancipation of the oppressed people is the outcome of revolutionary wars. That is why he is able to lead his fighters and the masses in protracted war with high militancy and tight in unity till final victory.

Proletarian fighters are not born brave and wise. They are brought up by the proletariat and nurtured by Marxism. Chao's revolutionary heroism takes root and buds in the soil of the masses, and develops under the guidance of Chairman Mao's revolutionary line.

Chao's close relations with the masses is the class basis of his revolutionary heroism. As a soldier of the workers and peasants, he is always one with the masses,



The villagers bring farm produce and home-made shoes for their own army.

sharing weal and woe with the people and concerned about their production and life. What is more important is that he considers his fundamental task is to "conduct propaganda among the masses, organize them, arm them." The guiding principle of his actions and source of power is to mobilize the masses on an extensive scale and closely rely on them. In the most complicated situation, it is the people who, braving enemy bullets, lead the way and deliver messages for the army. When life is extremely difficult, the masses bring clothing and grain to him and the other fighters at the risk of their lives. At crucial moments during the war, the people fight shoulder to shoulder with their own army. And at the most critical moment, it is the people who provide cover for the fighters, disregarding their own safety. Thanks to the people's support and encouragement, the guerrillas sweep through the enemy rear, like a dagger plunged into his heart.

The ideological basis of Chao's revolutionary heroism is his boundless loyalty to Chairman Mao's revolutionary line. No matter how difficult the situation or how hard the struggle, he always keeps in mind the Party's directives and translates them into action. His class consciousness is shown in his aria in the eighth scene. At the most critical juncture, he thinks first of Yenan, the centre of the people's revolutionary war, and of the directives and expectations of our great leader Chairman Mao. He consciously draws strength from Chairman Mao's teachings. Guided by Chairman Mao's revolutionary line, Chao disperses clouds and mists and marches forward to victory.

### Creative Efforts in Art

Based on the experience of creating other model revolutionary theatrical works which emerged in the proletarian revolution in literature and art, the writers of the Peking opera *Fighting on the Plains* succeeded in portraying the images of proletarian heroes by combining revolutionary realism with revolutionary romanticism in accordance with Chairman Mao's instructions.

The relations of the characters are arranged according to the principle of "three prominences," i.e., as regards the characters in the opera, give prominence to the positive characters; as regards the positive characters, give prominence to the heroic characters; and as regards the heroic characters, give prominence to the main hero. Delineation of negative characters and other positive characters as well as descriptions of the surroundings are all for the purpose of giving prominence to the main heroic character.

In creating the image of the main character, the writers put him in a typical environment of class struggle so as to show his class nature and special characteristics from different angles. This heroic image who comes from life but is on a higher plane than real

life brims with lofty proletarian Party spirit and has striking individuality.

To see to it that there is "the unity of revolutionary political content and the highest possible perfection of artistic form," the writers adhered to Chairman Mao's principles of "making the past serve the present" and "weeding through the old to bring forth the new." Taking a critical attitude towards the old Peking opera, they adapted useful elements from it and discarded the dross. Art forms that are unsuitable for expressing contemporary life or harm the description of proletarian images are done away with, while those forms that are expressive and can be used to reflect proletarian images are taken over and adapted, modified or created anew so that they are truer to life and more suited to the delineation of different characters.

As this opera describes people's war, acrobatics and dances by the protagonists are prominent. From beginning to end, the special characteristics of waging guerrilla warfare on the plains are taken into consideration, and acrobatics and dance movements are distilled and created from the struggle and life of the people of the time.

For instance, swords used by the Eighth Route Army and hoes and red-tasselled spears of the militia are designed according to the locally made weapons widely used by the people in the enemy's rear at that time. In the cart driver scene, Chao's use of the whip and grain sacks as weapons to fight the enemy is designed according to the concrete environment and given a new artistic touch. Acrobatics and dance movements have critically assimilated some useful elements from the old Peking opera and other traditional art forms. For example, Chao kicks up a sword while fighting several enemy troops single-handed. This was developed from a stylized old Peking opera movement. When Chao matches his rifle against the sword in a battle with Kameda, some of the traditional Peking opera techniques are used. All these newly designed acrobatics are dignified, powerful and fast-moving. They help, to a great extent, depict the heroic images and bring out the theme of the opera. In short, these acrobatics and the choreography, rich in national character, reflect the powerful spirit of the times, thereby providing new experience for the development and enrichment of proletarian theatrical art.

The creation of *Fighting on the Plains* is another victory for Chairman Mao's revolutionary line in literature and art. It forcefully proves that so long as the literary and art workers adhere to the orientation of serving the workers, peasants and soldiers and work hard to use the method of combining revolutionary realism with revolutionary romanticism in their creative work, they will be able to produce good works. Prospects for socialist literature and art are infinitely bright.

# ROUND THE WORLD

## CAPITALIST WORLD

### Strikes by Labouring People

Workers and other labouring people in many capitalist countries have gone on strike against inflation and for wage increases and the guarantee of basic requirements of life since the beginning of the year. Their struggle has been a heavy blow to the monopoly-capitalist groups.

**The United States.** Workers' strikes against inflation and for a guaranteed living wage have spread in the last few months. *The Wall Street Journal* reported on June 12 that 480 work stoppages took place in March. In April, there were nearly twice as many workers hitting the bricks as there had been a year earlier. In the first week of June, there were 528 strikes involving over 308,000 workers. (This total did not include hundreds of smaller strikes.) More than triple the total for the comparable week in 1973, the number of strikes was reported to be the highest in 15 years.

The U.S. Federal Mediation and Conciliation Service said there were 593 strikes in the second week of July. In the third week the number topped 600, the highest in any week since the late 1940s.

A quarter of a million Americans, including copper workers, airline communication workers, municipal workers in hundreds of cities as well as workers and employees in small private industries, stayed away from work on July 18.

U.S. Commerce Department statistics released on July 18 showed the rate of inflation as having reached an annual rate of 12.3 per cent in the first quarter of this year. For the second quarter, the annual rate was 8.8 per cent, according to the statistics.

A number of U.S. publications worried that many people predicted that "there will be more

strikes" if inflation continues its costly pace.

**Britain.** Starting from May 27, the selective strike by 75,000 British nurses against overtime and for more pay and better working conditions has affected the country's 2,000 hospitals. This took place after the fight against overtime by 1.25 million engineering workers in mid-April and 50,000 government functionaries in late April.

The nurses' just struggle has won the support of other working people. Textile workers in northwest England joined the nurses' demonstrations to show their solidarity.

On July 11, some 35,000 teachers in London went on strike for higher allowances to meet the rising cost of living. As a result, many schools were closed that day.

The teachers have expressed their determination to go ahead with the struggle until their demands are met.

**Italy.** Demanding wage increases, shorter work-hours and better working conditions, some 1.7 million farm workers went on a 24-hour strike on June 27. Their struggle won the support of workers in various industries throughout the country.

About ten million workers, peasants and other working people held regional general strikes from July 9 to 12 in protest against threat of unemployment and tax increases by the government. The strike wave swept 19 of the country's 20 regions.

On July 19, about 200,000 railway workers went on a four-hour nationwide strike demanding the hiring of more manpower and better working conditions. The strike paralysed all rail transport throughout the country for a time.

**Portugal.** Portuguese workers struck incessantly for wage increases. On May 27, streetcar and bus workers in Lisbon began a strike and were joined by bakery workers the next day. About 10,000 workers in other lines also went on strike.

In the face of the wave of workers' strikes, the Portuguese authorities on May 25 announced measures to control prices, freeze salaries and establish a new minimum wage. A little over half of the workers' demand, the minimum wage was described by them as a "hunger wage."

## PHNOM PENH PUPPET CLIQUE

### Crisis Deepens

Under the hammer blows of the patriotic Cambodian armed forces and people, the Lon Nol puppet troops are suffering one defeat after another and the Phnom Penh puppet clique is in an increasingly shaky position.

After annihilating over 94,000 Lon Nolite troops last dry season, the patriotic Cambodian armed forces and people killed, injured or captured more than 13,000 enemy troops, including a hundred or so puppet officers, in June, the first month of this rainy season. In addition, they destroyed 54 enemy barracks and outposts. Western news agencies recently admitted that "the army's (of the Lon Nol clique) frontline strength has been halved in fighting this year" and "there are signs . . . that the power (of the puppet troops) to resist is weakening."

Western news agencies also admitted that the patriotic Cambodian armed forces and people had the political and military initiative in their hands and that their "attacks in scattered parts of Cambodia have forced" the Lon Nol clique to "reshuffle its troops as so many cards in a deck." Since the beginning of the rainy season, the patriotic Cambodian armed forces and people have put heavier pressure on the Lon Nol regime and the Lon Nol clique has worn itself into complete exhaustion trying to maintain the status quo.

Confronted with the successful attacks of the patriotic armed forces and people, the morale of the Lon Nolite troops is sagging, war-weariness is spreading and anti-war struggles in which great numbers cross over to the people's side have taken place repeatedly among the puppet troops. Five hundred soldiers in the special zone of Phnom Penh alone



## "CLASS STRUGGLE" (NORWAY)

### Soviet Revisionists Exploit Workers

Exploitation of the Soviet working class by Soviet revisionist social-imperialism is exposed by an article in the latest issue of *Class Struggle*, organ of the Workers' Communist Party (M-L) of Norway.

The article says that the Soviet Union has changed into a state of the dictatorship of the bourgeoisie. Today, Soviet property, state or co-operative, belongs to the ruling burocrat-capitalist class which came to power through the Khrushchov coup. The working class no longer decides the road along which production develops. It has almost no power at all over production. According to a public-opinion poll conducted by the Soviet revisionists themselves, when 1,000 workers in a metallurgical works in Siberia were asked whether they know the way to fulfil their production target, 70 per cent of them gave a negative reply. Furthermore, they are not interested in the matter, because what

they say does not count and nobody takes their opinion seriously. The Soviet working class is deprived of the power of control over the means of production and excluded from all policy-making bodies. Excluded from the management of enterprises and being pushed aside and oppressed in party and state organizations, the Soviet working class has lost the possibility of influencing production and social development, not to say leadership.

The economic reforms in the 1960s placed the leaders of Soviet enterprises in a position similar to that of general managers in Western enterprises, the article says. Today, these leaders control the assets of their enterprises. They work out production lines in order to make profit. They make decisions on the employment and discharge of workers, fix their wages and punish them arbitrarily. Like Western capitalists, they can sell instruments of production, houses and land for profit or rent them to others. Obviously, they deal with state property as their private property. This exploiting class is the

real owner of Soviet means of production.

Today, profit has become the motive force of the Soviet economic system. The workers are exploited through the seizure by the upper class of the surplus value they have created.

The article points out that one of the consequences of the restoration of capitalism in the Soviet Union is the emergence of unemployment. According to an exposure by a Soviet magazine, the number of Soviet citizens (including their families) who are roaming everywhere in search of jobs usually reach three million.

In conclusion, the article says that a form of capitalism different from that commonly seen in traditional capitalist countries has appeared in the Soviet Union where capitalism has been restored. The new bourgeoisie exercises control over the means of production, first of all, through the seizure of state power. This has led to highly concentrated state monopoly capitalism. The Soviet ruling class is facing an unsolvable problem.

flatly refused to die fighting at the front. A UPI report said that the Lonolite troops lack the necessary motive force and many complained they were not being paid on time. For this reason, these puppet soldiers and their families demonstrated in the streets of Phnom Penh often to press their demand for army pay.

Following the puppet commander's dismissal in the Oudong area last March, the clique in May forced ten defeated officers to "retire" in a vain attempt to cover up its failure and shake off the blame. However, this trick of seeking scapegoats can only deepen the crisis confronted by the traitorous Phnom Penh clique.

## "EUROPEAN SECURITY CONFERENCE"

### Stalemate

The second-stage meeting of the European conference on security and co-operation held in Geneva was adjourned on July 26. This is the

third adjournment since the meeting began last September 18.

The meeting has lasted ten months and there still are differences of opinion on the questions of relations between countries, "free exchanges" of personnel and ideas between Eastern and Western Europe, establishing "measures aimed at strengthening mutual-trust," etc. Progress has been slow and the meeting has to be adjourned more than once.

The hot disputes and stalemate at the conference testify to the growing rivalry in Europe between the two superpowers, the Soviet Union and the United States. Many participants at the conference are worried by the increasing threat of expansion by the superpowers, Soviet revisionism in particular.

Proceedings at the conference have proved to the hilt that the two superpowers are merely using the conference as a means of intensified con-

tention for more spheres of influence in Europe. While attempting to tighten its grip over Eastern Europe, the Soviet Union is trying hard to lull and divide the West to facilitate expansion in Western Europe. On their part, the United States and other Western countries, are trying to penetrate Eastern Europe.

The Soviet Union had hoped to see a third-stage meeting held at the summit by the end of last year. After this failed, it planned to wind up the second-stage meeting in spring this year. When this failed, it sought to end the second stage in June and begin the third stage in July. This, too, proved to be wishful thinking.

In the three months since the second-stage meeting resumed on April 22, the Soviet Union used any and every means to achieve its aims. At one time it brought diplomatic

(Continued on p. 23.)

# ON THE HOME FRONT

## ***New Progress in Typhoon Forecasting***

CHINA'S new successes in typhoon detection, forecasting and research have made possible the adoption of more effective joint precautionary measures. These advances have been made since the beginning of the Great Proletarian Cultural Revolution. The typhoon monitoring and forecasting service which covered only part of the sea coast before the Cultural Revolution has been extended along the whole coastal area. Formerly meteorological departments in only six provinces, municipalities or autonomous regions had such service. Now the service has been offered by meteorological departments in land-locked provinces of Kiangsi, Anhwei, Hunan and Hupeh as well as ten provinces, municipalities and autonomous regions. In addition to the meteorological observatories at provincial level, regional and county meteorological observatories or stations and weather posts in a number of people's communes have also joined the typhoon monitoring and forecasting service since the Cultural Revolution began. They work in co-ordination with the Central Meteorological Observatory in sending out information and issuing warnings.

Relying on their own efforts, the meteorological departments have set up coastal radar stations all along the way from the Hsisha Islands in the south to the Shantung Peninsula in the north for the purpose of following typhoon movements. Meanwhile, great headway has been made in the circulation of typhoon reports and the compilation of data.

Typhoons that affect China arise mainly in the western Pacific and the South China Sea. China is directly hit by seven typhoons a year on the average, usually between May and November. They endanger life and property after their landing, but on the other hand sometimes the heavy rainfall accompanying them helps eliminate or lessen drought in some areas. That is why our meteorological departments pay so much

attention to typhoon detection and forecasting.

Every typhoon heading for China is carefully monitored and analysed by meteorological workers in order to ascertain the laws governing its movement. By drawing on advanced scientific techniques and the practical experience of the masses, they issue timely forecasts in regard to its position, direction and possible effects.

In 1973, when typhoon No. 3 was engulfing the Shantung and Liaotung Peninsulas with violent force, the meteorological observatories, stations and posts concerned jointly monitored its movement and pooled their information on all developments. After analysing the relevant data, the Meteorological Observatories of Shantung Province and of Luta City in Liaoning Province issued an accurate forecast two days in advance, stating not only the exact time, place and wind force of the advancing typhoon, but that it would land twice. This contributed in good measure to alleviating the harmful effects of the wind and its accompanying floods.

While doing a good job of forecasting, meteorologists also actively help the leading departments in the areas concerned to adopt precautionary measures. In addition, they often go to grass-roots units to investigate how they can improve their service to agriculture, fishery and marine transportation.

## ***City Medical Workers In the Countryside***

TEAMS made up of city medical workers have been making the rounds in the rural areas in recent years. This is one of the measures for implementing Chairman Mao's instruction "In medical and health work, put the stress on the rural areas" given in 1965, when he criticized the Ministry of Health for functioning as a "Ministry of Health for Urban Overlords" under a revisionist line and neglecting the peasant masses who comprised 80 per cent of China's population.

Peking has already sent more than 100 mobile teams to the city's outskirts and other rural areas in various parts of the country. Up to now, 4,600 medical workers have joined them for a year in rotation.

Peking sends teams every year to work in the rural areas of Kansu Province in the northwest. The members who went last year, like those before them, pledged to "bring the warm solicitude of Chairman Mao and the Party Central Committee to every household." Their difficulties on the vast grassland were many. To reach the inhabitants, who live far apart, meant crossing numerous sand-hills and tracts of sandy waste. Team members often spent more than ten hours on camel-back and slept out in the open, defying sudden atmospheric changes. Three of them, one a woman, made the rounds for 56 days on the Alashan Plateau over a desert area covering 8,000 square kilometres. They visited each of the 42 households of Mongolian herds-men living wide apart and treated all the patients they found.

Peking medical workers have made an overall investigation of the common diseases in the area, propagated basic knowledge of hygiene and sanitation, trained "barefoot doctors," helped improve the co-operative medical stations and taken part in mass movements to better environmental sanitation.

Medical teams from Shanghai and seven provinces are now working in the Tibet Autonomous Region. According to incomplete statistics, these teams have over the last nine months handled a total of 400,000 cases, of which 4,000 involved operations and 300 were critically-ill patients whose lives were saved.

In four newly built medical schools and in dozens of short-term courses set up for Tibetan and other nationalities, they have given advanced training to 1,200 local medical workers who had an elementary or secondary medical education. Team members have also made a general survey of common diseases on the Tibetan Plateau, helped treat or prevent these diseases and carried out research work.

Going the rounds in the rural areas has given mobile team members a deeper understanding of Chairman Mao's revolutionary line in medical work. They have come to see more clearly how the peasants suffered in the past, under the rule of the reactionaries and the interference of the revisionist line, when there was a shortage of doctors and medicine. They see what an important strategic task it is to eliminate the backwardness in rural medical and health work so as to make it serve the masses of people more effectively. The medical teams are determined to contribute their energy and ability to this cause.

### Big Increases in Chinese Crude Drugs

**R**ISES have been registered in the nation's production of Chinese crude drugs since the start of the Great Proletarian Cultural Revolution in 1966. Compared with 1965, the area sown to medicinal herbs in 1973 was expanded 75 per cent, the amount of Chinese crude drugs purchased by the state went up 112 per cent and the amount it supplied rose 93 per cent. This has provided an abundant and cheap supply of crude drugs for the co-operative medical service in rural areas and helped improve it steadily.

China abounds in traditional crude drug resources. The working people have used traditional medicines throughout the ages. Since liberation China has developed the production of Western medicines and become

basically self-sufficient in their supply. Their prices are now only one-fifth what they were in the early 1950s. In the meantime, great efforts have been made to develop and popularize Chinese drugs.

Under the guidance of Chairman Mao's revolutionary line in public health, medical and health work has made steady progress since the Great Proletarian Cultural Revolution started. Especially after the spread of the rural co-operative medical service, the collection and study of Chinese crude drugs by the masses have flourished as never before. The nation now has over 5,000 kinds of herbal and other Chinese drugs.

Traditional Chinese crude drugs consist of herbs, minerals and animal substances. Herbs account for more than 90 per cent of the total, and of these about 80 per cent are varieties of wild plants. Subject to the vagaries of natural conditions, output of wild medicinal herbs is unstable, and continuous collection reduces their supply. To offset these disadvantages, research in artificial cultivation has been undertaken in various places. Now, some 100 wild medicinal herbs have been brought under domestication. In the past, the rais-



Chinese medicinal herb *tian ma* (*Rhizoma gastrodiae*) has been successfully domesticated. It is now raised on large areas in Kweichow Province.

ing of medicinal herbs was concentrated in a few areas only. Today, many places have successfully transplanted varieties from other areas as well as from foreign countries.

Pharmaceutical workers and the masses have jointly worked out effective methods to increase the output of medicinal herbs. The widely used antiphlogistic *huang lien* (*Rhizoma coptidis*) is a case in point. The quantity of this drug purchased by the state in 1973 was four times as much as in 1965.

(Continued from p. 21.)

pressure to bear upon states represented at the meeting; the next time it turned on its propaganda machine to castigate the West for "stalling" at the meeting. On other occasions, it pretended readiness to make concessions, though nothing substantial was ever proposed. Not a single Western country ever made any concrete commitment to set a time limit for the second-stage meeting, or the level of a third-stage meeting.

As regards the question of economic and technical and scientific co-operation, the Soviet Union was anxious to gain tangible benefits from the West to tide over its economic difficulties, but the West did hard bargaining with the Soviet Union. There are substantial differences on the "most favoured nations" clauses and other important matters.

Although Brezhnev has recently bragged about the "significant victory" of the European security con-

ference and clamoured that "everything possible should be done for a complete success of the all European conference," one draws one's conclusion from reality. The Swiss publication *La Suisse* said in a recent editorial that the European security conference "has made no obvious progress" since its first stage. It is a "fraud" to try to work out a "political agreement" on the relaxation of tension between the East and the West. "In fact, nothing would be changed in Europe," the paper noted.

# Radio Peking

## English Language Transmissions

\* effective only from Nov. to April

† effective only from May to Oct.

	GMT	Local Standard Time	Metre Bands	Kc/s
NORTH AMERICA (EAST COAST)	00:00-01:00	19:00-20:00 (E.S.T.)	25*, 19, 16†	11685*, 15060, 17673†
	01:00-02:00	20:00-21:00 (E.S.T.)	42, 30, 25*, 24*, 19	7120, 9780, 11965*, 12055*, 15060
	02:00-03:00	21:00-22:00 (E.S.T.)	25*, 24*, 19, 16†	11965*, 12055*, 15060, 15350, 17855†
	03:00-04:00	22:00-23:00 (E.S.T.)	42, 30	7120, 9780
	12:00-13:00	07:00-08:00 (E.S.T.)	31*, 25	9480*, 11685
NORTH AMERICA (WEST COAST)	03:00-04:00	19:00-20:00 (P.S.T.)	31*, 25*, 24*, 19, 16†	9460*, 11650*, 12055*, 15060, 15385, 17735†, 17855†
	04:00-05:00	20:00-21:00 (P.S.T.)	31*, 25*, 24*, 19, 16†	9460*, 11650*, 12055*, 15060, 15385, 17735†, 17855†
AUSTRALIA AND NEW ZEALAND	08:30-09:30	18:30-19:30 (Aust. S.T.) 20:30-21:30 (N.Z.S.T.)	31, 25, 19	9460, 11600, 11720, 15060, 15435
	09:30-10:30	19:30-20:30 (Aust. S.T.) 21:30-22:30 (N.Z.S.T.)	31, 25, 19	9460, 11600, 11720, 15060, 15435
	12:00-13:00	19:00-20:00 (Western Indonesia, Bangkok) 19:30-20:30 (Singapore) 20:00-21:00 (Saigon, Manila) 18:30-19:30 (Rangoon)	32, 25, 19	9290, 11650, 15240, 15510
SOUTHEAST ASIA	13:00-14:00	20:00-21:00 (Western Indonesia, Bangkok) 20:30-21:30 (Singapore) 21:00-22:00 (Saigon, Manila) 19:30-20:30 (Rangoon)	32, 25, 19	9290, 11650, 15240, 15510
	14:00-15:00	19:30-20:30 (Delhi, Colombo) 19:00-20:00 (Rawalpindi) 20:00-21:00 (Dacca) 19:40-20:40 (Kathmandu) 20:00-21:00 (Rawalpindi)	40, 30, 19†	7470, 9860, 15095†
	15:00-16:00	20:30-21:30 (Delhi, Colombo) 21:00-22:00 (Dacca) 20:40-21:40 (Kathmandu)	30, 19†	9860, 15095†
SOUTH ASIA	18:00-19:00	23:30-00:30 (Delhi)	248	1210
	20:30-21:30	21:30-22:30 (London, Stockholm, Paris)	47*, 45, 39, 33†	6270*, 6610, 7590, 9030†
	21:30-22:30	22:30-23:30 (London, Stockholm, Paris)	47*, 45, 25†	6270*, 6610, 11675†
EUROPE	16:00-17:00	18:00-19:00 (Cape Town, Salisbury) 19:00-20:00 (Dar-es-Salaam)	39*, 30, 19†	7620*, 9860, 15095†
	17:00-18:00	19:00-20:00 (Cape Town, Salisbury) 20:00-21:00 (Dar-es-Salaam)	39*, 30, 19†	7620*, 9860, 15095†
	19:30-20:30	18:45-19:45 (Monrovia) 19:30-20:30 (Accra, Freetown) 20:30-21:30 (Lagos) 21:30-22:30 (Cairo)	31*, 30, 25, 19†	9440*, 9965, 11695, 15030†
EAST AND SOUTH AFRICA	20:30-21:30	19:45-20:45 (Monrovia) 20:30-21:30 (Accra, Freetown) 21:30-22:30 (Lagos) 22:30-23:30 (Cairo)	31*, 30, 25, 19†	9440*, 9965, 11695, 15030†
WEST AND NORTH AFRICA				